(5.)

JAZZ INFORMATION

SEPT. 20, 1940

15 CENTS

ORIGINAL RECORD LABELS

*For the benefit of new subscribers and others wh. did not obtain all the installments of William C. Love's important survey of original record labels, we are presenting a limited special offer. Anyone sending the attached coupon with twenty-five cents in stamps or coin will receive the complete Original Label series, in four issues of Jazz Information, mailed postpaid, and without any folding.

Jazz Information
Suite 900
505 Fifth Avenue
New York City

Enclosed is 25¢. Please send the complete set of four ~~issues~~ of Jazz Information, containing William C. Love's illustrated survey of original record labels, to:

(Name) _____

(Address) _____

(City) _____ (State) _____

JAZZ INFORMATION

VOLUME II, NUMBER 5 SEPTEMBER 20, 1940

COLUMBIA REISSUES START IN OCTOBER

FIRST RELEASE INCLUDES UNISSUED ARMSTRONGS, BESSIE, HENDERSON

Columbia will begin the construction of its permanent catalog of hot jazz classics on October 5, with an initial release of four albums and fifteen single records.

Louis Armstrong, Bix Beiderbecke, Bessie Smith and Fletcher Henderson are each represented by an album of four records. (A list appears on the following page.)

Included in the first list are four sides never before released: one each by Bessie Smith and Fletcher Henderson and two by Louis Armstrong's Hot Seven. Two titles, by the Chocolate Dandies, were never issued in the United States. Different masters have been used to press seven of the reissues.

Five more unreleased early Armstrongs were found in the Okeh files, and are to be included in later releases together with such rare collectors' items as some of King Oliver's Okehs.

Regular monthly releases of jazz classics from Columbia's files are planned. More albums will appear in the near future, and more unreleased recordings and new masters are promised. All the reissues will appear on the 50-cent Columbia label. Labels will list recording dates, original catalog numbers of the sides and, in the case of small groups, the full personnel. Records by large orchestras will list soloists in the order of their appearance.

A number of sides privately reissued by the U.H.C.A. and H.R.S. will be included in Columbia's catalog. Several U.H.C.A. items appear on the first list.

Rumors of threatened litigation

(Turn to page 5)

ALLEN, HOLMES LEAVE LOUIS

Henry "Red" Allen and Charlie Holmes, trumpet and alto sax with Louis Armstrong for years, have left Louis' band for good. No replacements have yet been announced.

Wilbur De Paris, trombone, also left Armstrong, and has been replaced by Norman Green. Allen left this week for a vacation in New Orleans.

HORACE HENDERSON REBUILDS

Horace Henderson has scrapped his orchestra, keeping only two men out of the entire personnel, and began rehearsals this week in Des Moines, Iowa, with a new group.

Held over from the old line-up are Emmett Berry, trumpet, and Israel Crosby, bass. The new band includes Nat Bates, sensational young trumpeter from Nat Cole's band, Hal Johnson, Leo Williams and Archie Brown, all brass men; Bob Dorsey, Charlie Price, Lee Pope, Francis Whitby and Willie Randall, saxes; with Horace on piano and Debo Mills, former King Oliver drummer.

2 CAFE SOCIETY OPENINGS

Cafe Society's dual opening will take place October 4 after a week's postponement.

The new Cafe, at 58th and Madison, will feature Teddy Wilson's band, Albert Ammons and Pete Johnson, Hazel Scott, Jack Guilford and the Golden Gate Quartet. The old location on Sheridan Square will now feature Joe Sullivan, his band completed by Claude Jones, trombone, and Eddie Dougherty, drums; Meade "Lux" Lewis, Art Tatum, Billie Holiday and Sister Tharpe will also appear.

COLUMBIA REISSUES

ALBUMS

LOUIS ARMSTRONG

Heebie Jeebies (Hot Five).....Potato Head Blues (Hot Seven)
S.O.L. Blues * (Hot Seven).....Squeeze Me (Hot Five)
Save It Pretty Mama.....(Savoy Five).....No One Else But You
Twelfth St. Rag * (Hot Seven).....Knockin' A Jug (Orchestra)

BIX BEIDERBECKE

Royal Garden Blues.....(N.O. Lucky Seven).....Goose Pimples
Thou Swell.....(Bix and his Gang).....Louisiana
Ol' Man River.....(Bix and his Gang).....Wa Da Da
For No Reason At All In C.....(Tram, Bix and Lang).....
.....Sweet Sue (Paul Whiteman)

FLETCHER HENDERSON

Sugar Foot Stomp.....What-Cha-Call-'Em Blues
Money Blues.....The Stampede
Hop Off *.....Snag It (Dixie Stompers)
Can You Take It #.....New King Porter Stomp

BESSIE SMITH

Cold In Hand Blues.....You've Been A Good Ole Wagon
Cake Walkin' Babies *.....Young Woman's Blues
Lost Your Head Blues.....Baby Doll
Empty Bed Blues, Parts I and II.....

SINGLE RECORDS

HENRY ALLEN.....Rug Cutter Swing - House In Harlem For Sale
BUSTER BAILEY.....Call Of The Delta - Shanghai Shuffle
SHARKEY BONANO.....High Society - I'm Satisfied With My Gal
CHOCOLATE DANDIES.....Cloudy Skies - Goodbye Blues
EDDIE CONDON.....The Eel # - Home Cooking #
JOHNNY DODDS (Chicago Footwarmers)...Get 'Em Again Blues - Brush Stomp
DUKE ELLINGTON.....Big House Blues - Rocky Mountain Blues
DUKE ELLINGTON.....Ducky Wucky # - Swing Low #
TED LEWIS.....Dallas Blues - Royal Garden Blues
WINGY MANNONE.....She's Cryin' For Me - Just One Girl
PAUL MARES.....Maple Leaf Rag - Reincarnation
MIFF MOLE.....Imagination - Feelin' No Pain
RED NORVO.....I Surrender Dear - Old Fashioned Love
DON REDMAN.....Chant Of The Weed - Two Time Man
LUIS RUSSELL.....New Call Of The Freaks - Jersey Lightnin'

* New recording, previously unreleased
\# Different master

between Columbia Recording Corporation and the Warner Brothers interests, which control rights to certain Vocalion and Brunswick masters, are entirely without foundation. Reports that records made for Master and Variety will be reissued by Columbia are also unfounded.

FACTS ABOUT THE REISSUES

Jazz Information is pleased to make public the first complete and accurate news of the Columbia reissues. The company's plans for a permanent hot jazz catalog were first announced in Volume One, Number One of this magazine, published September 8, 1940.

Columbia's first Louis Armstrong album includes the rare "Heebie Jeebies" by the Armstrong Hot Five and three sides by the Hot Seven. Both these combinations featured the Dodds brothers and Kid Ory. The two unreleased Armstrongs, "S.O.L. Blues" and "Twelfth Street Rag" are by the Hot Seven. "Squeeze Me", "Save It Pretty Mama" and "No One Else But You", all with the Armstrong-Hines-Singleton combination, and the famous "Knockin' A Jug" with Jack Teagarden, complete the set.

The **Beiderbecke** album consists of six sides by Bix's own Okeh recording bands, one trio recording by Bix, Trumbauer and Eddie Lang, and a dubbing of "Sweet Sue", minus the long introduction, from the 12-inch Paul Whiteman record.

The Fletcher Hemderson records include three sides ("Sugar Foot Stomp", "What-Cha-Call-'Em Blues", and "Money Blues", recorded when Louis Armstrong was in the band, together with such later items as "Can You Take It". "Hop Off" is not a different master of Henderson's Brunswick record of that title, but an entirely different waxing, made for Columbia in 1927 and never issued.

In the Bessie Smith album are a number of famous blues accompanied by Fletcher Henderson combinations. Joe Smith is featured on some; Louis Armstrong plays on "Cold In Hand Blues". "Cake Walkin' Babies", made in 1925 with an accompaniment featuring Joe Smith, is now released for the first time.

Special mention, among the single records reissued, goes to the different masters of "The Eel" and "Home Cooking" by Eddie Condon's orchestra, "Ducky Wucky" and "Swing Low" by Duke Ellington. Most unusual single records released are the rare Paul Mares sides featuring Santo Pecora, Omer Simeon and Jess Stacy, and the Chicago Footwarmers' sides with Johnny Dodds on clarinet.

WHAT'S NEW

Jimmy Yancey came to New York for the first time in many years to appear on the "We, The People" broadcast September 17. The old-time blues pianist, now working at the White Sox ball park in Chicago, appeared on the program with Dizzy Dean, in his dual capacity of baseball fan and boogie-woogie man. He played "Yancey Stomp" for the air audience, accompanied by the fourteen-man studio band.

After the broadcast, Yancey played some of his blues and rags at a well-known Sixth Avenue bar for a group of collectors, before returning to Chicago.

Art Shaw has recorded several sides for Victor with a six-piece combination which will be called the Gramercy Five. The group, including Billy Butterfield, trumpet; Johnny Guarnieri, piano; Nick Fatool, drums; Hal Hendrickson, guitar, and Jack DeNaut, bass, cut two Shaw originals, "Special Delivery Stomp" and "Summit Ridge Drive".

Charlie Teagarden is now playing featured trumpet with his brother Jack's band. The break-up of Paul Whiteman's orchestra enabled Charlie and Jack to follow their original intention of playing together.

Clarence Profit's Trio is set to record for Decca. This is Profit's second attempt to score on wax; he cut some sides last year for Columbia.

Lee Castaldo's new orchestra is booked to open the Parkway Casino

(Turn To Page 28)

New Orleans Clarinets: 4

ALBERT NICHOLAS

by Herman Rosenberg and Eugene Williams

For the information and photographs used in preparing this article the authors are indebted to Albert Nicholas himself and to Shirley Clay and John D. Reid.

The only place in New York where New Orleans clarinet-playing could be heard, lately, has been the Village Vanguard. Walking down the stairs into that little basement club, any time this summer, you might be lucky enough to hear Zutty Singleton's trio playing High Society, with Albert Nicholas taking Picou's famous chorus.

The Vanguard is the latest stop in an unusually varied career which began forty years ago in New Orleans, where Nicholas was born May 27, 1900. Nick's musical training in the mother-city of jazz was like many others. He first picked up his uncle Joe's clarinet when he was ten years old; two years later he took lessons from Lorenzo Tio, Senior.

From fourteen to sixteen, while still going to school, he studied with Tio Junior, the great teacher who was also, according to Zutty, a "terrific" clarinet player, and who inspired Nicholas more than any other musician. Barney Bigard and Jimmy Noone were also among Tio's pupils at the time. Noone, though a grown man and working regularly, still had something to learn from Tio.

Meanwhile Albert was playing around New Orleans with gig bands. For about seven months he played with the great cornetist Buddy Petit, together with Johnny and Simon Marrero, on guitar and bass respectively, Arnold DePass, drums, and a trombonist named Ambrose. In 1916 he gigged with Joe Oliver, too.

But instead of following the example of so many Delta jazzmen, jobbing around the city until Chicago called, Nicholas gave in for the first time to his urge for change. He left school and signed up for three years' service in the Navy on November 11, 1916.

There too he played clarinet, in an otherwise all-white band on the U.S.S. Olympia. Outside of that, there's little to interest us in the next three years of Nicholas' life. On his discharge from the Navy in December 1919, Albert went back to New Orleans and resumed his career as a musician, gigging with the Maple Leaf Band until he was twenty-one. Bass-player Oke Gaspar was leader of this group, and Vic Gaspar played trombone. Others in the band were Sidney Desvigne, cornet; Udell Wilson, piano, and Barney Bigard's brother, Alec, on drums.

In September, 1921, Arnold DePass got a band together for the Cadillac Cabaret, at Rampart and Conti, and gave Nick his first regular job. It was a four-piece outfit, with Arnold Metoyer on cornet and Clarence Todd, piano. This group played for nine months at the Cadillac, just jamming on pop tunes and New Orleans favorites; after a while young Luis Russell, just up from Panama, got his first regular job with DePass, replacing Todd.

In the Spring of 1922 Nicholas left the Cadillac to play with Emanuel Perez, who had just come back from Chicago, at the Oasis Cabaret on Iberville and Burgundy. Perez, like DePass, had only a quartet, with cornet (himself), clarinet, piano (Udell Wilson) and drums (Ernest Trapani). The gigging bands in New Orleans were often larger than those with regular

jobs, in those days; but they sometimes worked for two or three dollars a night per man, and many a fine musician had to have an outside job to make ends meet. So steady work in a Storyville location was the best bet for a musician.

Early in 1923, Nicholas left Perez to form his own band at Tom Anderson's Cabaret, at Rampart and Canal Streets, where Louis Armstrong had just been playing with violinist Paul Domingues' small combination.

The band at Anderson's had six pieces: Arnold Metoyer on cornet, Barney Bigard playing tenor sax, Luis Russell, Willie Santiago and Paul Barbarin in the rhythm section and Nicholas, doubling for the first time on clarinet and sax. Ray Bauduc, who was then a salesman at Werline's music store on Canal Street, had enticed him into buying his first alto sax not long before.

"That was the band," Nicholas says with reminiscent pleasure. And it was certainly good enough, by the evidence that it stayed for a year at Anderson's, one of the most celebrated clubs in New Orleans, and even remained there, under Luis Russell's leadership, when Joe Oliver called Nick to Chicago in May, 1924.

Nicholas was to play with Oliver's Creole Band on the tour which the Dodds Brothers, and Honore Dutrey, didn't want to take; though the changes worked so fast that he took over from Buster Bailey, who had replaced Johnny Dodds.

Louis Armstrong was still playing second cornet with Oliver, and Johnny Lindsay, later known as a fine bass man, played trombone. There were only three rhythm: Lil, Buddy Christian, and Cliff "Snags" Jones. Rudy Jackson, tenor sax, was the eight man.

With this line-up, the Creole Band played a week at the Grand Theatre, 31st and State, and then went off for six weeks of one-night stands in Pennsylvania, Illinois and Indiana. At the end of the tour, Louis left to join Fletcher Henderson; and Nicholas went back to New Orleans to take over the band at Anderson's.

RICHARD JONES AND HIS THREE JAZZ WIZARDS
Exclusive OKeh Records Artists
courtesy of Shirley Clay

But he didn't stay home long. Chicago was drawing New Orleans' best men with the effective promise of better jobs and bigger money. In December, Oliver sent not only for Nicholas but for Bigard and Barbarin, too. Almost the whole band from Anderson's was in the big time, then. A few months before, Jimmy Noone had taken a vacation from his job with Charles Cooke's band at Harmon's Dreamland in Chicago. Returning to New Orleans on a visit, he heard Luis Russell and later recommended him to Cooke. So Russell left for Chicago, and when Nicholas, Barbarin and Bigard arrived there (all on the same train), they found him already working at the Dreamland.

After a little time spent ironing out some difficulties, King Joe took his new band into the Plantation in January, 1925. This was a famous location -- 35th and Calumet -- and a famous band. Tommy Ladnier had replaced Louis Armstrong; when Ladnier left for Europe with Sam Wooding, Bob Schaff-

ner took the second cornet chair. George Fields from New Orleans, who had hit the Chicago bigtime earlier, played trombone until Kid Ory arrived from California. There were three reeds: Nicholas, Bigard and Darnell Howard. Russell, Bud Scott, Bert Cobb and Paul Barbarin filled out the rhythm. Scott doubled on violin, too, but he had few chances to display his versatility -- "the King didn't like a violin."

This was the band (with Schaffner and Ory) that made Oliver's first Vocalion records early in 1926. During the time he played at the Plantation Nicholas also made some other recording dates: one for Okeh with Wingy Mannone, for instance, who used to come to hear the Oliver band along with other white musicians: Muggsy Spanier, Louis Panico, etc.*

The King Oliver Orchestra stayed at the Plantation for a long run. And Nicholas stayed with it until an incident, in the summer of 1926, confirmed his growing resolution to make a change.

Perhaps some rival club-owner resented the Plantation's land-office business; perhaps there was some other reason. Whatever the explanation, this is the story as Nicholas tells it. One evening at midnight, the band was playing the last number in its show routine. As all ten men rode into the final chorus, there was a tremendous blast, louder than the band itself could ever have produced. A bomb had exploded in the Plantation's roof. When the smoke and dust had cleared away, an empty bandstand was revealed. The Dixie Syncopators were taking no chances -- the only man left standing there was big Joe Oliver, playing his horn all by himself.

Nobody was hurt in the explosion. But a few weeks later, Nick signed a year's contract with Jack Carter, and left to play in Carter's band at the Plaza Hotel in Shanghai, China.

In this group were two other well-known American musicians: the girl trumpet player Valaida Snow and Chicago pianist Teddy Weatherford. Nick Amper, trombone; Billy Page, alto; Frank Ethridge, banjo and violin; and Gus (an Austrian), bass, completed the personnel, with Carter on drums and Nicholas playing clarinet and tenor sax. Nick was with the band for thirteen months, during which they played for Tcherpino and the Russian Ballet. The Duke of Windsor, then Prince of Wales, was among those who heard the band; Nicholas obtained his autograph.

In October, 1927, Nicholas and Ethridge left Carter and made their way back to the West by a devious route, stopping off to work and see the sights in Singapore, Sumatra, India, and Java. Their longest stop was in Egypt, where they arrived in Christmas week of 1927

*The Oliver records are:

Snag It	Vo 1007
Too Bad	Vo 1007
Jackass Blues	Vo 1014
Deep Henderson	Vo 1014
Sugar Foot Stomp	Vo 1033
Wa Wa Wa	Vo 1033

Nicholas has made an enormous number of records, and it's natural that he can't remember them very clearly. The recordings with Mannone, possibly issued under the name of the "Arcadian Serenaders", were made for Okeh in Chicago. Nicholas also played on a number of Richard M. Jones' sessions for different companies, probably including the "Jones Washboard Four" on Paramount. He was one of Jones' "Three Jazz Wizards" (see photo) -- Nicholas, clarinet; Jones, piano; Johnny St. Cyr, banjo -- who recorded:

Spanish Shawl	Okeh 8260
29th & Dearborn	Okeh 8260
Wonderful Dream	Okeh 8290
New Orleans Shags	Okeh 8290

During the same period, in Chicago, Nicholas played on one or both of Luis Russell's "Sweet Mumtaz" dates (Okeh or Vocalion). Russell made these records with pick-up combinations from Oliver's band, and the King didn't like it too much.

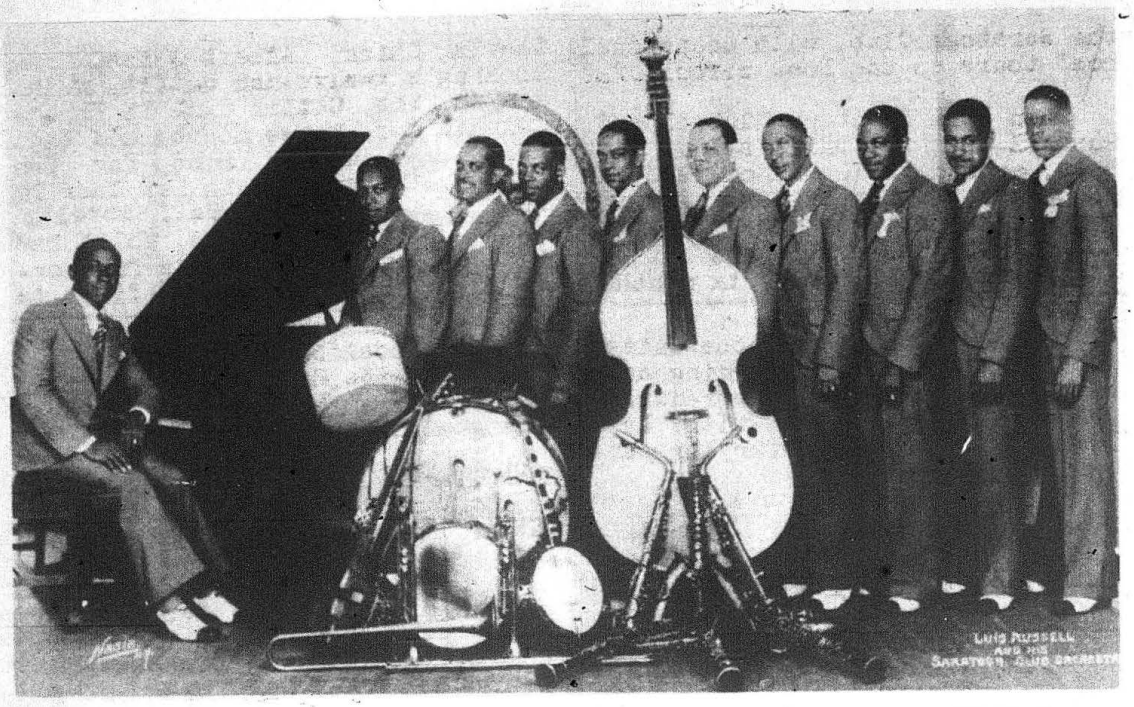


Photo courtesy of Albert Nicholas

LUIS RUSSELL'S SARATOGA CLUB ORCHESTRA.

Left to right: Luis Russell, piano; Charlie Holmes, alto sax; Albert Nicholas, clarinet; Paul Barbarin, drums; Greely Walton, tenor sax; Bill Johnson, guitar; Pop Foster, bass; J.C. Higginbotham, trombone; Otis Johnson, trumpet; Henry "Red" Allen, trumpet.

---

and played for a year, first in Cairo (with Guido Curti's band, at the Phantasio) and then in Alexandria, at the Casino San Stefano, with Benedetti's Six Crackerjacks. This was a seven-man international band which not only played its regular dance job, but combined with three other dance bands every Sunday to play standard classical works as a symphony orchestra. It was at this time that Nicholas had to take up the study of clarinet again. He also switched from the Albert system of fingering, used by all the New Orleans clarinet players (and still used by Jimmy Noone, Fazola, Jimmy Dorsey and others), to the modern and more flexible Boehm system.

In October, 1928, Nick left for the United States, completing his tour when he arrived in New York on November 9. Three weeks later he joined the band his old friend, Luis Russell, was leading at the Club Harlem, 130th Street and Lenox Avenue. Russell had left King Oliver more than a year before, and his later famous outfit was beginning to shape up. When Nicholas joined, the line-up included Louis Metcalf, trumpet; J. C. Higginbotham, trombone; Nicholas and Teddy Hill, reeds; Russell, piano; Bill Johnson, guitar; "Mule", bass; Barbarin, drums.

Russell later went to the Savoy, then to the Roseland, where Dave Nelson (Oliver's nephew) was added on second trumpet. Red Allen later replaced Metcalf, and Otis Johnson took Nelson's chair. That fine alto player, Charlie Holmes, was added to the reed section, and Pop Foster came in on bass. Between 1929 and 1931 the band went back and forth between the Roseland and

the Saratoga Club, with occasional road tours on the Loew circuit.*

When the Saratoga Club closed, Russell went to Connie's Inn; Nick left, around Christmas of 1933, to go back to New Orleans for two weeks. Returning to New York, he joined Chick Webb's band at the Savoy and played there six months. Leaving Chick, Albert joined Sam Wooding's twelve-man outfit, which played the Cotton Club in Philadelphia for three months and then went out on the road for two months. Returning to New York in 1934, he joined a small novelty outfit, the Blue Chips, which had a sustaining spot on WMCA for several months and played first in

*With his return to the United States, Nicholas' recording career begins again. He recorded the following sides with Luis Russell's band, and varying personnels:

Call Of The Freaks	Okeh 8656
It's Tight Like That	Okeh 8656
Savoy Shout	Okeh 8760
Broadway Rhythm	Banner 6536
The Way He Loves	Banner 6540
New Call Of The Freaks	Okeh 8734
Jersey Lightning	Okeh 8734
Doctor Blues	Okeh 8766
Feelin' The Spirit	Okeh 8766
Saratoga Shout	Okeh 8780
Song Of The Swanee	Okeh 8780
Louisiana Swing	Okeh 8811
On Revival Day	Okeh 8811
Poor Lil Me	Okeh 8830
Muggin' Lightly	Okeh 8830
Panama	Okeh 8849
High Tension	Okeh 8849
Case On Down	Vo 1579
Saratoga Drag	Vo 1579
I Got Rhythm	Mel 12000

He also recorded, with Russell's men under Henry Allen's leadership:

It Should Be You	Vi 38073
Biffly Blues	Vi 38073
Feelin' Drowsy	Vi 38080
Swing Out	Vi 38080
Funny Feathers	Vi 38088
How Do They Do It	Vi 38088
Make A Country Bird Fly Wild	Vi 38107
Pleasin' Paul	Vi 38107
Roamin'	Vi 23006
Patrol Wagon Blues	Vi 23006
Singing Pretty Songs	Vi 23338
I Fell In Love With You	Vi 23338

Later Nicholas played on some of Allen's Vocalions, including "I Wished On The Moon" -- Roll Along Prairie Moon" (2997) and "Truckin' -- Dinah Lou" (2998).

The Russell band also accompanied Louis Armstrong on a few famous dates, among Louis' best with large orchestras:

Saint Louis Blues	Okeh 41350
I Ain't Got Nobody	Okeh 8756
Rockin Chair	Okeh 8756
Dallas Blues	Okeh 8774
Bessie Couldn't Help It	Okeh 8774
Song Of The Islands	Okeh 41375
Blue Turning Grey	Okeh 41375

Nicholas also played clarinet on one of Fats Waller's early all-star sessions for Victor. This was an eleven-man band with Henry Allen and Charlie Gains, trumpets; Jack Teagarden, trombone (on "Ridin' But Walkin' ") and vibraphone; Charlie Green, trombone; Otto Hardwick, Nicholas, Larry Binyon, reeds; Waller, piano; Eddie Condon, banjo; Pop Foster, bass, and Kaiser Marshall, drums. The titles recorded were:

Lookin' For Another Sweetie	Vi 38110
When I'm Alone	Vi 38110
Ridin' But Walkin'	Vi 38119
Won't You Get Off It	Vi 38119

And on July 14, 1930, Nicholas made his first records with Jelly Roll Morton; the famous "Blue Blood Blues" date with Ward Pinkett, trumpet; Geechy Fields, trombone; Howard Hill, guitar; Pete Briggs, bass; and probably Paul Barbarin, drums:

Blue Blood Blues	Vi 22681
Mushmouth Shuffle	Vi 23004
Low Gravy	Vi 23334
Strokin' Away	Vi 23351

FIELDS, OLIVER, SCHAFFNER, COBB, SCOTT, BARBARIN, HOWARD, NICHOLAS, BIGARD, RUSSELL

Brooklyn, then at Greenwich Village's Four Roses, and later uptown.

In 1935 Nicholas left the Blue Chips to play at Adrian Rollini's Tap Room in Bernard Addison's combination, with Freddie Jenkins and John Kirby. When Addison joined the Mills Brothers for a trip to Europe and Kirby left to join Henderson, Nicholas took over the group, using Danny Barker on guitar and Joe Watts, bass. Later, when Jenkins left, the late Ward Pinkett joined for five months, to be followed by Henry Mason.*

Pinkett's is one of the names that bring a light into Nick's eyes. "There was a great trumpet player," he says; "one of the best men for a small band I ever played with." His fine tone and attack, superb jazz ideas and ensemble spirit, made this forgotten artist one of the finest of unjustly neglected hot musicians.

After leaving Adrian's, Nicholas rejoined Louis Armstrong's (actually Luis Russell's) orchestra, and played with Louis until 1939, his talent almost submerged by the commercial demands of big band work. He played on all of Armstrong's Deccas of that time, from "Alexander's Ragtime Band" through "Struttin' With Some Barbecue". The unfortunate clarinet solo in the latter title, however, was not played by Nick but by Bingie Madison.

Leaving Armstrong in 1939, Nick did little regular work for some time. In September, he was chosen to play on the two Bluebird re-

IN FUTURE ISSUES

NEW ORLEANS CLARINETS

JIMMY NOONE — A Biography
by Wesley M. Neff

SIDNEY BECHET — A Biography
by Mary E. Karoley

and others

* Adrian Rollini arranged a number of Bluebird recording dates for the Tap Room bands about this time. Most of the sides are popular tunes played in jam style, with a few original tunes thrown in. On August 26, 1935, six sides were made with Freddie Jenkins, trumpet; Nicholas, clarinet; Joe Turner, piano; Addison, guitar; and an unknown second trumpeter. Three of the sides appeared under the name of "Freddie Jenkins' Harlem Seven":

Old Fashioned Love	BB 6129
Nothin' But Rhythm	BB 6129
Swinging 'Em Down	BB 6193

The other three were labeled "Bernard Addison and his Rhythm":

Lovely Liza Lee	BB 6144
I Can't Dance	BB 6174
Toledo Shuffle	BB 6174

Nicholas also played on two of the "Little Ramblers" sessions, directed by Rollini. The first of these had Ward Pinkett, cornet and vocal; Nicholas, clarinet; Rollini, vibes; Jack Rusin, piano; Danny Barker, guitar; Joe Watts, bass; Sammy Weiss, drums. On October 5, they recorded:

Ev'rything Is Okey-Dokey	BB 6144
I'm On A See-Saw	BB 6130
I'm Painting The Town	BB 6130
Red Sails In The Sunset	BB 6131
Tender As The Night	BB 6131
Tap-Room Special	BB 6193

On December 27, 1935, the Little Ramblers recorded again, with about the same personnel except that Bill Dillard replaced Pinkett. The titles were:

The Music Goes 'Round	BB 6220
I'm Building Up To An Awful Letdown	BB 6232
I'm Shooting High	BB 6220
I've Got My Fingers Crossed	BB 6232

cording sessions of Jelly Roll Morton's "New Orleans Jazzmen", which attracted considerable attention.* A few months later, he went into Nick's as a member of Zutty's quartet.

The job with Zutty gave Nicholas his first chance, since the Tap Room days, to play small-band jazz freely and at length. Local jazz enthusiasts responded immediately to Nick's easy, melodic clarinet with its sharp note-by-note attack, fluid line and beautiful low register. His reputation among musicians and hot fans has become greater than ever.

Nicholas played at Nick's, first in the quartet and then with Zutty's enlarged band, until last April. In June, he opened with Zutty at the Vanguard, where he is still playing. His present ambition is to lead a small band of his own again, some day. That's the kind of music he likes best.

* With Sidney De Paris, trumpet; Claude Jones, trombone; Sidney Bechet, soprano sax; Happy Caldwell, tenor sax; Morton, piano; Lawrence Lucie, guitar; Wellman Braud, bass; Zutty Singleton, drums; on September 14, 1939:

Winin' Boy Blues	BB 10429
Didn't He Ramble	BB 10429
High Society	BB 10434
I Thought I Heard Buddy Bolden Say	BB 10434

And on September 26, with Fred Robinson on trombone in place of Jones, and without Bechet, the following were made:

West End Blues	BB 10442
Climax Rag	BB 10442
Don't You Leave Me Here	BB 10450
Ballin' The Jack	BB 10450

These are Nicholas' latest recordings, with the exception of twelve rather commercial sides, also with Jelly Roll Morton, made early in 1940 for General Records.

JAZZ CLASSICS

By Robert Quinlisk

The idea of this column, when it was first planned, was to review in each issue some of the classic records of jazz. In my last contribution I mulled over some of the difficulties of the job. Now, after looking over the first list of Columbia reissues, the editors have suggested a change.

Jazz Information will review all the reissues in any case. If they were reviewed in the regular record column, it would be necessary for me to omit many important records on Columbia, Okeh and other labels, or else to duplicate reviews.

In order to solve that problem, the editors thought that this column ought to be devoted to reissues. There will be enough new releases of old jazz records by Columbia, and other companies, to supply plenty of material for this column for some time to come.

And since it would be foolish to neglect the valuable reissues which are already available, I'll try to jump back now and then to cover some of them. Then, if any time and space are ever available, some of the great cut-outs can be covered. For the time being, however, this column will deal in available records only.

In doing the job this way, I don't mean to agree with those who neglect or even talk down the fine jazz records which can be obtained only at premium prices. Some of the finest jazz hasn't been reissued and never will be, because the demand isn't enough. Don't forget that.

It's true -- of course -- that the best way to begin a collection is with reissues. A collector who specializes in odd junk-shop trash, neglecting the great music available on reissues, is a bit off the right track. On the other hand, the "authority" who steers beginning collectors away from the junk shop by saying that only fourth-rate records can be found there is talking nonsense.

Junk shops and second-hand record stores have been combed, not only by collectors but by record scouts who turn in their finds to hot record dealers. But you can still find some of the best records lying around, even in New York. A friend of mine walked into a radio store on Second Avenue the other day and came out with a nice Clara Smith Armstrong accompaniment -- for three cents.

Don't forget, as we go our way talking about reissues, that records are reissued only because they'll sell. Some good records sell, but some others don't. And the records which can't be reissued must be bought either in a junk shop, from a hot record dealer, or not at all.

The same authority tells us that "Hot Discography has removed the necessity for analytical listening with personnels in mind". Which is nonsense too. Discography is an indispensable guide, but far from a bible. Honeycombed with mistakes and omissions (through no fault of Delaunay's, incidentally), it must be taken with a grain of salt. The number of corrections and additions which have been made in various publications is enormous. And, by the way, personnels are important.

You may enjoy the music without knowing who's playing it -- but your enjoyment is doubled, and your taste improved, when you can tell one musician from another without consulting a guide book. I should think that anyone who listens to a record and thinks, "nice clarinet" instead of having the instinctive

(Turn to Page 29)

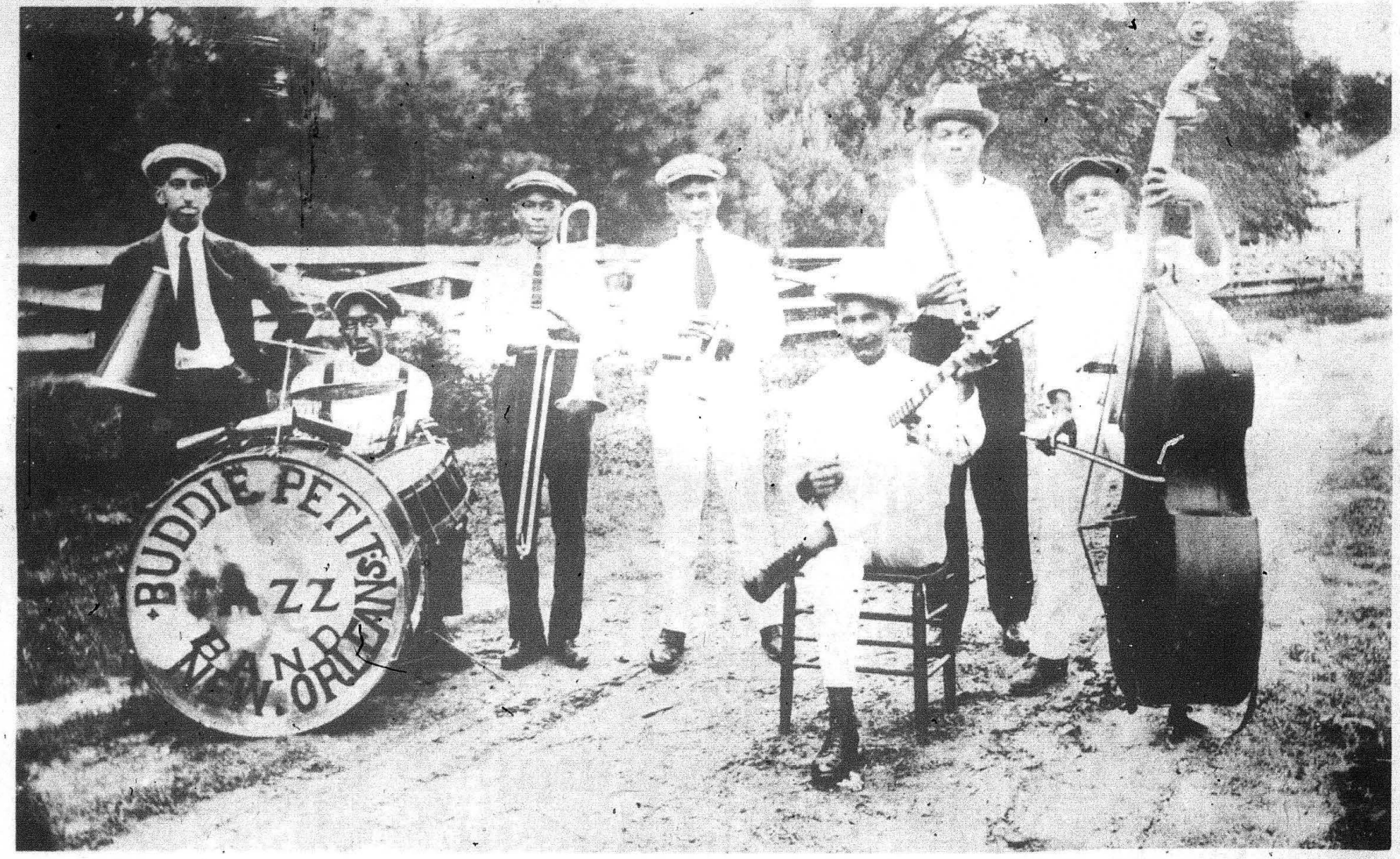


Photo courtesy of Edmond Hall

BUDDY PETIT

By JELLY ROLL MORTON

According to Jelly Roll Morton, Buddy Petit was "one of the greatest hot cornets that ever lived, second only to Freddy Keppard. He had tremendous power, smoothness, a wealth of musical ideas, and was good in all registers. He was slow on reading, but if the time was played off first he would pick up his part so fast no one knew he couldn't read."

Buddy was also one of the first New Orleans musicians to play on the Pacific Coast, when Jelly Roll and Dink Johnson, former drummer of the Original Creole Band, decided to form a "Dixie type band" in 1917, and sent to New Orleans for Buddy, Frankie Dusen and Wade Waley. Dusen was an old friend of Jelly's, since the Eagle Band days of Dusen and Buddy Bolden.

Jelly and Dink knew they would come in "the antiquated dress habitual to New Orleans musicians, with their instruments all taped up to keep them airtight and Waley's clarinet in his back pocket." For this reason, they wanted to bring them in secretly, and met them at the station (in Los Angeles) in Johnson's big MacFarland. They asked Buddy where his cornet was, and he said it was in his suitcase. Part of Dusen's trombone was in his suitcase, the rest wrapped in newspaper.

"We spirited them away so no one could see them in their tight pants and box back coats, and brought them to a tailor. They wanted to kill us for wanting them to change their outmoded clothing for the then modern clothes," Jelly says.

Forming a five-man jazz band, they played a dance hall every Tuesday night. Then they got a regular job, paying each man 75 dollars, at Baron Long's night club in Watts; tips came in plenty and doubled the salary. But in New Orleans, salaries were so low that musicians couldn't afford to spend much money on food. On most dates they would be fed, but "in spite of this some would bring their own food in a bucket, and this is what they did in this elaborate night club. They cooked up red beans and rice in a bucket."

When Jelly Roll and Dink began to kid them about the home cooking, Dusen and Petit blew up and threatened to kill them if they ever went back to New Orleans -- a threat which neither Morton nor Johnson took seriously. But the next day the two die-hards left town, without notice, and went back to New Orleans.

-- As told to Herman Rosenberg.

BUDDY PETIT'S JAZZ BAND

Covington, Louisiana, 1920. Left to right: unknown; Face-O, drums; George Washington, trombone; Buddy Petit, cornet; Buddy Manadey, banjo; Edmond Hall, clarinet; Chester, bass.

NEW RECORDS

NEW ORLEANS JAZZ De Album 144

Speaking of the records in this album, one of the musicians who made them had this to say: they might be good records, but they couldn't be as good as the classic New Orleans records by Oliver, Armstrong and the rest.

"You were young then, you were out to show everybody," he said. Fifteen or twenty years makes a lot of difference. As they grew older, the musicians learned their instruments better, listened to a greater variety of music and got new ideas. The atmosphere they play in changed too, and from nothing the field of popular music (as distinct from jazz) mushroomed until it threatens to smother jazz entirely. Even though the New Orleans influence was the deepest and most prolific source of inspiration in jazz, its time was necessarily limited. Nobody will ever play quite that way again.

A similar condition defeated Decca's Chicago jazz album--though the Chicago style was a chancy thing at best in comparison with the solid greatness of New Orleans music. Here, too, Decca tried to recreate a music which flourished long ago. The remarkable group of jazz talent assembled for these dates is evidence enough of the lasting influence of New Orleans on jazz. The fact that they didn't succeed in recreating the music they used to play is evidence enough that it can't be done.

Similar remarks might apply, of course, to any recent New Orleans records, such as Jelly Roll Morton's Bluebirds, Bechet's Victors, etc. But those were mere unpretentious recording sessions, standing on their merits and producing jazz of good quality. The present effort is presented with a storm of propaganda, and it will be well to keep our heads clear as we listen to the music -- which is of varying quality.

The album is introduced as the first "produced to support the thesis that instrumental jazz began in New Orleans." In our opinion, the records which best support that excellent thesis are those which were made along the road. If records must be presented in an album in order to be impressive, what more significant and worthwhile New Orleans album than a reissue of the great and historic Gennett records of King Oliver? The rights to which, by the way, belong to Decca.

So much for complaints. Now to speak of virtues: We are glad that this album was produced, and only sorry that it couldn't have been better. The New Orleans in it, though diluted, may make an appeal to neophyte musicians and listeners; and whatever can be done to re-establish the importance of New Orleans jazz is worth doing It was a valiant effort, too, to make Louis Armstrong's first small-band records in years, and Johnny Dodds' and Jimmy Noone's first in several years. Some of the tunes recorded are traditional New Orleans favorites which were never on wax before, and that's good regardless of the value of the performances.

The album was planned, and the

KEY TO ABBREVIATIONS

BB - Bluebird	Ok - Okeh
Co - Columbia	Vi - Victor
De - Decca	

hot jazz classics

● RE-ISSUES OF THE ORIGINAL RECORDS THAT MADE JAZZ HISTORY

The Columbia series of classic Hot Jazz reissues has just begun. Following are the ten most interesting records of the first release.

NOW AVAILABLE - 50¢ EACH!

LOUIS ARMSTRONG

S.O.L. Blues *
Squeeze Me

Twelfth St. Rag *
Knockin' A Jug

PAUL MARES

Maple Leaf Rag
Reincarnation

FLETCHER HENDERSON

Money Blues
Stampede

Hop Off *
Snag It (Dixie Stompers)

BESSIE SMITH

Cake Walkin' Babies *
Young Woman's Blues

Empty Bed Blues
Parts I & II

DUKE ELLINGTON

Big House Blues
Rocky Mountain Blues

Ducky Wucky #
Swing Low #

EDDIE CONDON

The Eel #
Home Cooking #

* Previously unissued; available for the first time

\# Different masters

SPECIAL OFFER! $5.00 Your Entire Cost For The Ten Records, Shipped Post Free.

Write for complete list of 31 records including the first 4 albums!

COMMODORE MUSIC SHOP

Mail Order Division • 46 West 52nd Street, New York, N. Y.

first eight sides supervised, by Stephen W. Smith, whose part in reviving the New Orleans tradition is well known. An accompanying booklet, written by Charles Edward Smith, contains an admirable short exposition of New Orleans history and principles, together with individual analyses of the sides which seem to us remarkably undiscriminating.

LOUIS ARMSTRONG and his Orchestra — De 18091-2

PERDIDO STREET BLUES
219 BLUES

DOWN IN HONKY TONK TOWN
COAL CART BLUES

Louis Armstrong, trumpet; Claude Jones, trombone; Sidney Bechet, clarinet and soprano; Luis Russell, piano; Bernard Addison, guitar; Wellman Braud, bass; Zutty Singleton, drums.

Louis Armstrong, most famous of all New Orleans musicians and probably the greatest single figure in jazz, returns to New Orleans music on this session for the first time in years. The results will disappoint some people. Louis is still, as always, a very great personality and a great musician. He plays fine horn on these sides -- the same kind of fine horn he has been playing for years with various large orchestras. Not the kind of horn he played in New Orleans and Chicago in the twenties. Even the broad scope of New Orleans jazz was too narrow for Louis. He had to advance, and having advanced he can't go back. To the extent that he plays New Orleans jazz at all on these records, he fails to feel the music. And the same is true of his singing, which is superb but too cultivated, too modern. Neither on "219" nor on "Coal Cart Blues" is Louis actually singing blues.

Sidney Bechet, another "great dispenser" (as Jelly Roll Morton calls him) has had a different sort of career; unlike Louis, he still plays the old music, and feels it, just as well as ever -- probably the only one, of all the pioneer musicians represented in the album, of whom this can be said.

Weakest spot in the band is the rhythm section. Russell's tinkling piano passages are unfortunate; and the selection of Bernard Addison was a great mistake. Addison is an excellent musician, but he doesn't play "that kind of music". Braud and Zutty, however, do their best to carry the band.

Bechet stars on "219", playing clarinet behind Armstrong's lead, sharing obbligatos behind the vocal with Claude Jones, following it with a beautiful blues chorus on soprano.

"Perdido Street" begins with a biting clarinet break which drives into an ensemble chorus grandly led by Louis' trumpet. Another Bechet chorus, this time on clarinet, drops into Russell's and Addison's weak choruses. Claude Jones takes the next chorus with Bechet backing him, and Armstrong plays the last two choruses supported by the band. It's great trumpet; but not the right kind for this record. The difference is clear when you compare the new "Perdido" with the old record by the New Orleans Wanderers, available on the U.H.C.A. reissue.

The new recording of "Coal Cart Blues" is played by a quartet: Armstrong, Bechet (soprano), Addison and Braud. Louis and Sidney duet neatly, the latter backing up Louis' lead well. The only thing lacking is the drive that made the old "Coal Cart" (by Clarence Williams' Blue Five -- available on H.R.S.) so powerful.

"Down In Honky Tonk" has more drive and spirit than any of the four sides. Particularly effective is the way the first chorus is taken by trumpet and trombone only, Bechet's soprano coming in on the second and playing solo during the third. Claude Jones plays a good trombone chorus (but really, it isn't New Orleans trombone, just good hot trombone). Addison's guitar isn't New Orleans either, and sounds out of place; but the last ensemble chorus is as near to a rocking New Orleans all-in as this session got.

RED ALLEN and his Orchestra — De 18092

DOWN IN JUNGLE TOWN
CANAL STREET BLUES

Henry Allen, trumpet; Benny Morton, trombone; Edmond Hall, clarinet; Lil Armstrong, piano; Bernard Addison, guitar; Pop Foster, bass; Zutty Singleton, drums.

ZUTTY SINGLETON De 18093
and his Orchestra

SHIM-ME-SHA-WABBLE
KING PORTER STOMP

Personnel same as Allen group.

Red Allen and Zutty Singleton, each leading two sides on the same date, produced good music; the Singleton record, in fact, is the best in the album. Allen, in spite of such weaknesses as his occasional lapses of taste, is undeniably an exciting hot trumpeter; he plays exceptionally well on both "King Porter" and "Shim-Me-Sha-Wabble". His broken, intense phrases and abrupt notes give the ensembles a characteristic quality, not as typically New Orleans as a lead man like Mitchell, but still excellent. On these sides we hear Edmond Hall, for the first time on wax, playing in a more or less New Orleans combination; and he does himself proud; competing with Allen and Benny Morton for solo honors. With Lil in place of Russell, the rhythm section is much more alive.

"King Porter Stomp" is specially interesting as the only recent small-band recording of the Jelly Roll Morton classic. It begins promisingly with a fast ensemble chorus which leads into excellent solos by Hall, Allen (watch Zutty's backing!) and Morton. Hall's second solo is remarkably inspired and Zutty cuts loose behind him, working into a drum solo and the last ensemble. It's not typically New Orleans, perhaps, but a good jazz record. "Shim-Me-Sha-Wabble" is even better, beginning with an effective and cleverly devised ensemble swing. Allen's second chorus, slightly in the "Sing, Sing, Sing" tradition, is still fine, and Hall contributes another lyrical chorus. Allen's second solo is excellently conceived, and the trombone (again, not New Orleans) is fine.

"Canal Street" suggests the Oliver Gennett -- in fact, is patterned after it. Fine solos by Edmond Hall, Lil Armstrong and Benny Morton are featured. Morton's, his best on the four sides, is a very creative chorus. Bernard Addison follows with a single-string solo, certainly his best job on the date but still not suited to the music. A neat ensemble closes; but the job as a whole is not very inspired. "Down In Jungletown" is one of the ever-attractive New Orleans parade tunes, played with a fine lilt. Solos are by Hall, Morton and Allen, all excellent. Zutty drums superbly.

JOHNNY DODDS De 18094
and his Orchestra

RED ONION BLUES
GRAVIER STREET BLUES

Natty Dominique, trumpet; Preston Jackson, trombone; Johnny Dodds, clarinet; Richard M. Jones, piano; Lonnie Johnson, guitar; Johnny Lindsay, bass; Baby Dodds, drums.

JIMMY NOONE De 18095
and his Orchestra

NEW ORLEANS HOP SCOP BLUES
KEYSTONE BLUES

Natty Dominique, trumpet; Preston Jackson, trombone; Jimmy Noone, clarinet; Richard M. Jones, piano; Lonnie Johnson, guitar; Johnny Lindsey, bass; Tubby Hall, drums.

The four sides made in Chicago, with Dodds and Noone, should automatically be more authentic New Orleans than the others, since most of the men in the band have been playing small-band jazz for years. We recommend close attention to "Gravier Street Blues", which has excellent parts, particularly Lonnie Johnson's guitar chorus and two solo choruses by Johnny Dodds which recapture some of Johnny's matchless genius -- and are very well backed by the band. "Red Onion" has some unfortunate things-- Dominique's trills, some of the ensemble passages -- but features more good clarinet. (It isn't, by the way, nearly as good as what Johnny Dodds was playing even ten

years before. He was an aging man, and sick; he died only a few weeks after the recordings were made.)

"Keystone Blues", like many of the other previously unrecorded pieces in the album, is a Clarence Williams Composition. The performance is poor. Lonnie Johnson's solo is the only good one, and Jimmy Noone's is about as sad as that great but uneven clarinet man ever produced. The "New Orleans Hop Scop" is much better, featuring some very hot but undisciplined Preston Jackson trombone. Lonnie Johnson, again, is good; Dominique plays a muted chorus which shows him at his best, and Noone follows with a better chorus. It's astonishing how Jimmy's style has changed even since his last Decca records of a few years ago. Dominique keeps his mute through the last chorus, which jumps well enough. The rhythm section on both Dodds and Noone records, by the way, is more successful that either of the New York groups. A good guitar makes a difference.

SIDNEY BECHET — BB 8509
and his Rhythm

SIDNEY'S BLUES
MAKE ME A PALLET ON THE FLOOR

Sidney Bechet, clarinet, soprano sax and vocal, accompanied by (first side) Sonny White, piano; Charlie Howard, guitar; Wilson Myers, bass; Kenny Clarke, drums; (second side) Cliff Jackson, piano; Wellman Braud, bass; Sidney Catlett, drums.

This coupling of two odd sides from Bechet's last recording dates is released on Bluebird's race list -- does the Victor company share Barrelhouse Dan's doubts regarding Sidney's vocalizing? We don't; the fault with "Make Me A Pallet" is not that the singing is out of tune, but that it lacks conviction a little. The tune ("Atlanta Blues"), by Bechet and W. C. Handy, is excellent, and Sidney's soprano solo up to standard. The other side, a simpler blues with a different and less notable rhythm section, is considerably better. Bechet's singing has humor, naturally, and spirit, and he plays a superb clarinet solo, with some intense phrases in high register.

JIMMY MacPARTLAND — De 3363
and his Orchestra

ECCENTRIC
PANAMA

Jimmy MacPartland, trumpet; Joe Harris, trombone; Rosy McHargue, clarinet; Dick Clark, tenor sax; Jack Gardner, piano; Dick MacPartland, guitar; Country Washburn, tuba; George Wettling, drums.

These sides were made in Chicago in the spring of 1936, under the supervision of "Squirrel" Ashcraft of the Chicago Rhythm Club, were issued for the first time last November on the Hot Record Society's Original label, and are now transferred (and cross-coupled) to Decca. For a full review, see Jazz Information for November 14, 1939. Quoting briefly: "unusual sides, made to prove the acceptability of two-beat music today; and the beautiful ensembles in the first half of 'Eccentric', for instance, ought to prove that Dixieland will be good as long as there are good men to play it."

LIONEL HAMPTON — Vi 26724
and his Orchestra

BLUE
JIVIN' WITH JARVIS

Lionel Hampton, vibraharp; King Cole, piano; Oscar Moore, guitar; Wesley Prince, bass; Al Spieldock, drums.

Still with the King Cole trio, Hampton turns out a fast original ("Jarvis") which is entirely without interest, and a version of "Blue" which is not quite so dull -- in fact, might be called restful.

ERSKINE BUTTERFIELD — De 3356
and his Blue Boys

CHOCOLATE
BOOGIE-WOOGIE ST. LOUIS BLUES

Two boogie-woogie parodies engagingly done by pianist Erskine

Butterfield and a pick-up band. The first ensemble chorus of the "St. Louis" is even good jazz, and Danny Polo (we guess) plays a good clarinet chorus.

Larger Bands

COUNT BASIE — Ok 5732
and his Orchestra

MOTEN SWING
EVENIN'

"Moten Swing" is a grand number to show off Kansas City jazz at its best. The old Bennie Moten record (now available on Bluebird) with Basie, Lips and Walter Page and Ben Webster among others, was a fine example: the sections raucous and out of tune, but everybody in there swinging and the simple, effective Basie-Durham riffs pushing the rhythm ahead. Perhaps the best performance the tune ever had was the way Basie's band used to play it a few years ago; as hot as Moten ever did, but with vastly improved section work and none of the amateurish solos which Moten sometimes featured. Too bad Basie didn't record "Moten Swing" at that time; the present version is good, but not at all what it might be. Basie's piano introduction, pretty enough, is still very weak when compared to his powerful, virile playing on the Moten record. Harry Edison's trumpet solo is no great shakes; the final chorus, with trombone filling in behind the blasting sections, is excellent.

"Evenin'", the same blues recorded by Jimmy Rushing with the Basie Quintet as "Jones-Smith, Incorporated", is mostly Rushing vocal with a pattern backing. What makes the side especially good is the introduction, consisting of a superbly expressive, highly colored muted solo by Buck Clayton, showing really extraordinary trumpet tone and phrasing; and an excellent solo by Lester Young.

DUKE ELLINGTON — Co 35640
and his Orchestra

YOUR LOVE HAS FADED
KILLIN' MYSELF

Two original Ellington pops are coupled on this release -- both sung by Ivy Anderson. "Your Love Has Faded" is an ideal commercial, beautifully arranged and played with quiet relaxation. The reverse is a stompy piece for the nickle machines, with Ivy jiving unpleasantly; salvaged only by some nice Bigard clarinet and a bit of Tricky Sam's trombone.

EARL HINES — BB 10835
and his Orchestra

CALL ME HAPPY
BLUE BECAUSE OF YOU

You can forget all about the latest Hines release -- an undistinguished Buster Harding original, coupled with a pop sentimentally sung by Leroy Harris.

The following albums, not received for review, may be of interest to some of our readers:

Decca Album 135, Jimmy Dorsey and his Orchestra in "Contrasting Music", includes: "Rigamarole - Swamp Fire" (Decca 2918), "Cherokee - A Man And His Drums" (2961), "Keep A Knockin' - Major And Minor Stomp" (2980), "Contrasts - Perfidia" (3198), "Dusk In Upper Sandusky - Flight Of The Bumble Bee" (3333), and "John Silver - Parade Of The Milk Bottle Caps" (3334). These records are all reissues.

Columbia Album C-27, Eddie South and his Orchestra, includes: "A Pretty Girl Is Like A Melody - Pardon, Madame!" (Columbia 35633), "Zigeuner - Melodie In A" (35634), "Para Viga Me Voy - La Cumparsita" (35635). "Praeludium And Allegro - Hejre Kati" (35636). The pieces include fox trots, a waltz, a tango, a conga and a czardas.

Blues Records

Outstanding in the present batch of race records are the offerings of the folk-blues singers with piano accompanists: Roosevelt Sykes (The Honey Dripper), Walter Davis, and Leroy's Buddy (Bill Gaither).

(Turn to page 26)

COLLECTORS' ITEMS

CRIPPLE CLARENCE ON DECCA!

Cripple Clarence Lofton plays piano on Decca race records with blues-singer Red Nelson! The famous Chicago blues pianist can be heard on at least four sides by Nelson, recorded in the early thirties (for Champion) but now available on Decca.

This discovery brings the number of known Lofton sides to ten -- the six others are two piano solos on Solo Art, and four with vocal on Melotone and Vocalion.

The Cripple Clarence find was made when the editors of Jazz Information, looking through the Decca race catalog, noticed the title "Streamline Train" among those recorded by Red Nelson, and ordered it on the chance that it might be interesting.

On first hearing, it seemed evident that the piano accompaniment was by the Crippled One. "Streamline Train", although credited to Nelson as composer, is identical (almost note for note) with the Lofton composition recorded for Solo Art. It is played, however, with less gusto than the later version, and suffers a little because Nelson, singing a melodic line too close to the piano's, gets in the way at times.

The coupling on Decca, "Cryin' Mother Blues", is a superb blues record; Nelson, a powerful and sincere singer, shouts the blues while Clarence, in the background, plays a slow, rocking accompaniment very much like his "Had A Dream" solo. On both sides the piano is clearly recorded. The record is Decca 7171, "Streamline Train" (90598 A & B) -- "Cryin' Mother Blues" (C-90597 A-AA). The master numbers given are those printed on the labels. Two masters of each side seem to have been issued, although no attempt has been made to find the others. Jazz Information's copy has masters 90598B and 90597AA.

Announcement of this discovery was withheld while we tried to obtain further information on the records from Lofton himself. This has now been done. Miss Margot Terry, who stopped in Chicago on her way from Los Angeles to New York, tells us that she saw Cripple Clarence and heard him play. He mentioned having recorded with Red Nelson, and remembered two titles on which he was sure he played: "Sweetest Thing Born" and "When The Soldiers Get Their Bonus", as well as "Mother Blues". The first two titles, which appear on Decca 7155 (masters 90605A and 90606A), are inferior to the "Streamline Train" and "Cryin' Mother Blues", although Nelson sings very well on all. The accompaniment on "Sweetest Thing Born" features a guitar as well as Lofton's piano, and on the other side a string bass is also added. The piano is much less clearly heard than on the two sides performed by Nelson and Lofton alone.

From the gap in the master numbers, it seems possible that other Nelson-Lofton records can be found. One of the Red Nelsons investigated was Decca 7154, "Detroit Special" (90468A) -- "Long Ago Blues". This proved to have an accompaniment by piano (not Lofton) and a guitar. Although this identification is not positive, it seems very likely that the pianist on these two Nelson sides is none other than Charles Avery, whose "Dearborn St. Breakdown" appeared on Paramount coupled with the original Lewis "Honky Tonk", and whose only other known record is a Vocalion accompaniment for Lil Johnson. The Nelson accompaniment lacks the simple and direct force of Avery's work behind Lil Johnson, but the styles are similar; and the composers listed for "Long Ago Blues" are Nelson and Avery. So the presence of Charles Avery on this record is at least a possibility.

(Turn to page 26)

Sale of Duplicates

GEORGE KAPLAN, 7 VERNON AVENUE, BROOKLYN, N. Y.

Auction and set-price list from a collection. All records NEW unless otherwise marked: (e) excellent, (vg) very good, (g) good, (f) fair. Postage paid on all orders over $5.00; otherwise add 25¢ for postage.

PART I. AUCTION

Bids received by mail only. Closing date of auction October 10, 1940. Winners will be notified and all records shipped at once C.O.D.

			Minimum Bids
LOUIS ARMSTRONG: West End Blues - Fireworks	OK	41078	$1.00
Lonesome Blues - King Of The Zulus	OK	41581	$1.50
Weary Blues - That's When I'll Come Back To You	OK	8519	$1.00
Gully Low Blues - Wild Man Blues	OK	8474	$1.00
I'm Gonna Gitch - Don't Gorget To Mess Around	OK	8343	$1.50
Big Butter & Egg Man - Sunset Cafe Stomp	OK	8423	$1.50
Knee Drops - Skip The Gutter	OK	41157	$1.00
Come Back Sweet Papa - Georgia Grind	OK	8318	$1.50
Struttin' With Some Barbecue - Once In A While	OK	8566	$1.50
Jazz Lips - Skid Da De Dat	OK	8436	$2.00
Irish Black Bottom - You Made Me Love You	OK	8447	$1.50
I Can't Give You Anything But Love - No One Else But You	OK	8669	$1.00
No - Basin Street	OK	8690	$1.00
St. James Infirmary - Save It Pretty Mama	OK	8657	$1.00
Heah Me Talking To Ya - Tight Like This	OK	8649	$1.50
A Monday Date - Sugar Foot Strut	OK	8609	$1.00
I'm Not Rough - Got No Blues (e)	OK	8551	$1.00
Gutbucket Blues - Yes I'm In The Barrel (f - g)	OK	8261	$1.50
Muskrat Ramble - Heebie Jeebies (vg)	OK	8300	$1.00
CHICAGO RHYTHM KINGS: I Found A New Baby - There'll Be Some Changes	GBruns		$1.50
PAUL MARES: Reincarnation - Land Of Dreams	OK	41575	$2.50
Nagasaki - Maple Leaf Rag	OK	41574	$2.50
MIFF MOLE: Shimme-Sha-Wabble - After You're Gone	OK	41445	$1.50
CLARA SMITH (Armstrong acc.): Court House Blues - L&N Blues	Col	14073	$2.00
BESSIE SMITH: Young Woman's Blues - Hard Time Blues	Col	14179	$1.00
Baby Doll - Them "Has Been" Blues	Col	14147	$1.00

PIANO SOLOS

PINE TOP SMITH: Pine Top's Boogie Woogie - Pine Top's Blues	Voc	1245	$1.50
CHARLIE SPAND: Hastings Street	Para	12863	$1.50
MONTANA TAYLOR: Indiana Avenue Stomp - Detroit Rocks	Voc	1419	$4.00
SUGAR UNDERWOOD: Davis Street Blues - Dew Drop Alley Stomp	Vic	21538	$1.50
WILL EZELL: Pitchin' Boogie - Just Can't Stay Here	Para	12855	$3.00
BLIND LEROY GARNETT: Chain 'Em Down - Louisiana Glide	Para	12879	$5.00
EARL HINES: Caution Blues - A Monday Date (e)	OK	8832	$1.50
I Ain't Got Nobody - 57 Varieties	OK	8653	$2.00
GEORGIA GRINDER: Southern Jack Chimes - Beale Street Drag (e)	Voc	02792	$1.00
LEMUEL FOWLER: Blues Mixture - Satisfied Blues	Col	A3950	$1.00
J. P. JOHNSON: Worried and Lonesome Blues - Weeping Blues (vg)	Col	A3950	$1.50
TURNER PARRISH: The Fives - The Trenches	Cham	50046	$1.00

PART II. SET PRICES

			Prices
HENRY ALLEN: Funny Feathers - How Do They Do It That Way (e)	Vic	38083	$0.75
EDDIE CONDON: The Eel - Home Cooking	Br	6743	$0.75
I'm Gonna Stomp Mr. Henry Lee - That's A Serious Thing (e)	Vic	38046	$1.00
IDA COX: Tree Top Tall Papa - Fogyism	Para	12690	$1.00
LILLE DELK CHRISTIAN: Too Busy - Was It A Dream (g)	OK	8596	$0.50
DIXIE JAZZ BAND: It's So Good (f)	Oriole	1668	$0.75
TOMMY DORSEY (Trumpet Solo): Tiger Rag - Right Here For You (e)	OK	41178	$1.00
GENE GIFFORD: Square Face - Dizzy Glide	Vic	25061	$1.00
Nothing But The Blues - New Orleans Twist	Vic	25041	$1.00
BENNY GOODMAN: Texas Tea Party - Dr. Heckle & Mr. Jibe	Col	3167	$0.75
I Got A Right To Sing The Blues - Ain'tcha Glad	Col	3168	$0.75
MAGGIE JONES (Armstrong acc.): Anybody Here Want To Try My Cabbage - You May Go But You'll Come Back (g)	Col	14063	$2.00
EDITH JOHNSON: Good Chib Blues - Can't Make Another Day	Para	12864	$1.00

(List continued on following page)

JAZZ INFORMATION
Suite 900
505 Fifth Avenue
New York City

SUBSCRIBE NOW!

Save one-third, and insure not missing a single issue, by entering your subscription now. Rates: $3.00 annually, 6 months $1.50, or 4 months for $1.00.

I am enclosing _____ for a subscription to JAZZ INFORMATION for a period of _____.

Name _____

Address _____

City _____ State _____

COLLECTORS' ITEMS

(Continued from Page 24)

The complete obscurity of these sides is due to the fact that the Decca race catalogue, though it extends far back and includes many sides made for Champion, has never been thoroughly explored by collectors who delve through Paramounts and Gennetts. Fortunately, all the Deccas are still available, though they must be specially ordered. Other Red Nelson records are now being investigated, and a report on them will follow if they prove worthwhile.

NEW RECORDS

(Continued from Page 23)

Sykes' "Pistol Shootin' Blues" is a slow, amorous blues superbly played and sung. Accompanying the Honey Dripper's piano is Sidney Catlett, playing tense cymbals. Walter Davis is his usual self; "No Place" is a typical Davis drag blues, the reverse a nice "How Long" variation. Bill Gaither's piano accompanist should be Honey Hill, but the piano is unusually good even for Hill, beautifully relaxed and with an occasional walk in the bass. On "Sing Sing" it sounds like the work of Rob Cooper

Sale of Duplicates (Continued)

ART KARLE: Suzannah - Lights Out	Voc	3147	$0.75
PAUL MARES: Reincarnation - Land Of Dreams	OK	41575	$3.50
SARA MARTIN: Death Sting Me Blues - Mistreating Man Blues	Para	12841	$1.00
MEZZ MEZZROW: Lost - Melody From The Sky (e)	BB	6320	$0.50
I'se A'Muggin', Parts I & II(e)	BB	6321	$0.50
MCKINNEY'S COTTON PICKERS: Milenburg Joys - Shimme-Sha-Wabble(g)	Vic	21611	$0.50
JIMMIE NOONE: Apex Blues - My Daddy Rocks Me (vg)	Voc	2779	$1.00
RED NORVO SWING OCTET: Bughouse - Blues In E Flat	Col	3079	$1.00
BESSIE SMITH: Money Blues - Hard Driving Papa	Col	14137	$1.00
Lost Your Head Blues - Gin House Blues	Col	14158	$1.00
Dyin' By The Hour - Foolish Man Blues	Col	14273	$0.75
It Won't Be You - Standing In The Rain Blues	Col	14338	$0.75
Empty Bed Blues, Parts I & II	Col	14312	$1.00
St. Louis Blues - Cold In Hand Blues (e)	Col	14064	$1.50
A Good Man Is Hard To Find - Mean Old Bedbug Blues	Col	14250	$0.75
I'd Rather Be Dead - Pickpocket Blues	Col	14304	$0.75
Nobody Knows You When You're Down And Out - Take It Right Back	Col	14451	$0.75
Yellow Dog Blues - Soft Pedal Blues	Col	14075	$0.75
Lock & Key - Trombone Cholly	Col	14232	$0.75
Devil's Gonna Get You - Yes Indeed He Do	Col	14147	$0.75
I'm Down In The Dumps - Do Your Duty (e)	OK	8945	$1.00
Gimme A Pigfoot - TAke Me For A Buggy Ride (e)	OK	8949	$1.00
VICTORIA SPIVEY: Funny Feathers - How Do They Do It	OK	8713	$1.00
WHOOPEE MAKERS: Bugle Call Rag - St. Louis Blues	Pe	15126	$1.00
CLARENCE WILLIAMS BLUE FIVE: Shake That Thing - Get It Fixed(g)	OK	8267	$1.00
JACK WINN DALLAS DANDIES: Wild Man - After You're Gone (e)	Melo	12027	$2.00

PIANO SOLOS

COW COW DAVENPORT: Chimes Blues - Atlanta Rag	Cham	50033	$0.75
EARL HINES: 57 Varieties - A Monday Date	Col	2800	$0.75
JOE SULLIVAN: Onyx Bringdown - Old Fashioned Love (Buck) (e)	Col	2925	$2.00
HARRY SHAYNE: Original Mr. Freddie Blues - Lonesome Man Blues	Cham	50061	$0.75

GEORGE KAPLAN, 7 VERNON AVENUE, BROOKLYN, N. Y.

Change of Address... Use This Form

Please be sure to notify us in advance of all changes of address. Copies of Jazz Information, sent by third-class mail, cannot be forwarded without additional postage. If not delivered as addressed, they must be returned to the publisher.

Circulation Dept.
JAZZ INFORMATION
Suite 900, 505 Fifth Ave.
New York, N. Y.

Please change my address in your subscription file, beginning _____, 1940. My new address is:

(Street and number) _____

(City) _____ (State) _____

My old address was: _____

(City) _____ (State) _____

(Signed) _____

An important Decca is the new Georgia White. Georgia sings gorgeously on two blues tunes from way back; the record would be a must except for the abominable accompanying band, in which Jonah Jones (trumpet) and Fess Williams (clarinet) play very badly. Jones is also responsible for the bad trumpet on the Peetie Wheatstraw record.

Henry "Red" Allen, playing with Rupert Cole (clarinet), Lil Armstrong and Walter Martin behind Frankie "Half Pint" Jaxon, succeeds in playing forceful and appropriate blues trumpet in the backgrounds; his solos are unfortunate. Sam Price's piano stars, with Al Casey's guitar, behind Johnnie Temple; Buster Bailey, on clarinet, is as rococo as ever.

Which leaves Memphis Minnie, Alfred Fields, and Sleepy John Estes, who are all adequate. It may be worth mentioning that Memphis Minnie's "Lonesome Shark Blues" is not a song of sympathy for the man-eater, but a label misprint. The words are "Lonesome Shack".

WALTER DAVIS	Come Back, Baby
BB 8510	No Place To Go
SLEEPY JOHN ESTES	Mailman Blues
De 7789	Time Is Drawing Near
ALFRED FIELDS	Spongy Baby
Ok 05727	Step Pepper Stepper
HONEY DRIPPER	Pistol Shootin' Blues
De 7785	She's Got What It Takes
FRANKIE JAXON	Be Your Natural Self
De 7786	Let Me Ride Your Train
LEROY'S BUDDY	Greyhound Blues
De 7784	Sing Sing Blues
MEMPHIS MINNIE	Lonesome Shark Blues
Ok 05728	It's Hard To Please My Man
JOHNNIE TEMPLE	Fireman Blues
De 7782	Roomin' House Blues
PEETIE WHEATSTRAW	Suicide Blues
De 7788	Chicago Mill Blues
GEORGIA WHITE	Papa Pleaser
De 7783	Panama Limited Blues

WHAT'S NEW

(Continued From Page 5)

in Milford, Connecticut, with Columbia recording dates in the offing.

Benny Goodman, not yet well enough to take a steady job, will nevertheless form a band and play occasional dates this fall. Present plans call for Benny's return to full-time band activity about January.

Dave Tough replaced Don Carter in Joe Marsala's band at the Hickory House in New York. Max Chamitov, piano, is back with Marsala, Jack Gardner going to Sande Williams. Also with Marsala are his brother Marty, Carmen Mastren, and occasionally Bud Freeman.

Dean Kincaid, leaving Marsala, joined Ray Noble's sax section. Hnery Wells, junking his own crew, took over the vacant trombone seat in Andy Kirk's band.

New York

Now playing in New York: Teddy Wilson at Cafe Society, with Ammons, Johnson, Turner and Scott; Bobby Hackett's band at Nick's plus the Spirits of Rhythm; Stuff Smith at Kelly's Stable; Joe Marsala at the Hickory House; Zutty Singleton's trio at the Village Vanguard; the Clarence Profit trio at the Hotel Times Square. Joe Brown's band, formerly at Doherty's in Astoria, has just opened at the Black Cat.

Maurice Hubbard's band, with Sidney DeParis and Leonard Davis, at Small's Paradise; Eric Henry's orchestra at the 721 on St. Nicholas Avenue. Other uptown spots are the New Capitol, with Wingy Carpenter's band, and the Theresa Bar with Una Mae Carlisle.

A new night club, the Tropicana, will open on October 4 at Broadway and 52nd Street. Patterned after the Cotton Club, it will feature Ella Fitzgerald's orchestra and an all-colored floor show. Negotiations are under way to bring Count Basie into the spot soon.

Roy Eldridge and Billie Holiday follow Louis Prima at the 125th Street Apollo on September 27, with Erskine Hawkins and John Kirby set to follow on October 4 and 11 respectively.

The Famous Foor is set to reopen on September 25 with Teddy Powell's orchestra.

Sam Price, formerly pianist with Joe Brown at Doherty's in Astoria, now has his own band at the spot, using Dolly Armenra, trumpet; Nat Woodley, bass; and Andy Gibson, sax.

On Tuesday nights at Kelly's Stable Stuff Smith features a pick-up outfit assembled by Wellman Braud. This week Braud brought a trio, consisting of himself, Mainzie Johnson and Cliff Jackson. Sitting in were Chu Berry, Charlie Shavers and Sidney Catlett.

Chicago

Earl Hines' orchestra is booked for two Saturday night dates at the Savoy in November; apparently Earl is now out of seclusion. He may play solo at his new restaurant club when the venture gets rolling along.

Ray Noble has several good men in his current band at the Palmer House. Van Eps, guitar, gets frequent solo showings.

Harry Lim, now in Chicago, may organize sessions for the famished Chicago devotees, possibly using Duke Ellington and Jimmy MacPartland.

An event with many historical associations was the parade of the members of Local 308 to the American Negro Exposition at the Coliseum on the Saturday before Labor Day. When the parade started at 10 A. M. there were probably more musicians at the intersection of 51st Street and South Parkway than have ever been together any place outside of New Orleans.

The nearly perfect attendance (rumored to approach 500) was the result of an alternative $5.00 fine. It was a pretty beat aggreg-

ation to start with, considering the time of day, but the boys perked up for the last part of the route and played some fine traditional march music, interspersed with numbers like Tuxedo Junction. It was remarkable to hear Darnell Howard's clarinet rising above everything else. At the end musicians with their shoes off were very much in evidence at the Coliseum.

Simeon Henry, former piano player with Lee Collins, is playing with Odell Rand, clarinet; John Minnin, guitar, at the Rock Cellar Gardens at Belmont and Clark.

Clayton Ritchie, pianist associated with Boyce Brown and Earl Wiley, is back with the boys at Liberty Inn after an absence of six months.

Lonnie Johnson's Trio at the Boulevard Lounge still plays some of the best music in Chicago night after night. Dan Dickson, guitar, and Andrew Harris, bass, are the two other members. Lonnie is currently sent by his last composition "Rocks In My Bed".

Duke Ellington's run at the Panther Room will be extended two weeks. Thereafter the band goes on the Oriental Theater Stage. Woody Herman will follow Ellington at the Oriental.

JAZZ CLASSICS

(Continued from Page 15)

reaction, "that's Johnny Dodds", is missing one of the fundamentals of jazz -- the quality of personal expression.

I was granted an advance look at Mr. Wolff's letter to the editors, which appears in this issue, and would like to comment (while I'm rambling) that I'm conceited, but no fool. This column will undoubtedly displease a number of people from time to time but that's all to the good. I won't be talking about current music, so I'll have no opportunity to express my opinion of modern musicians from Roy Eldridge down to Artie Shaw. But if I can assume that I'm writing partly, at least, for beginners, I ought to make it clear that the greatest proportion of modern jazz is not only not as good as some of these old records we'll be talking about, but hardly the same kind of music. Some of the boys today have lost sight of their background. Your attention is respectfully called to that background as it was expressed in the classic jazz records. If you come to appreciate it, you can demand an effort, at least, in that direction from the musicians of today. A small band today will sound a lot better if it has the Armstrong Hot Five in mind, rather than the latest craze in fancy music. Muggsy's Ragtime Band was far from as good as the Sig Myers band Muggsy used to play in -- naturally enough; but it was a long sight better than John Kirby's.

These meandering comments will be clarified, I hope, when we begin to illustrate them with the records in my next column.

Classified

TWENTY-FIVE DOLLARS paid for any Charles Pierce or Jungle Kings Paramount in new condition. Box 920, c/o Jazz Information, 505 5th Ave., N. Y. C.

WANTED: LOUIS ARMSTRONG'S book, "Swing That Music", and Schleman's "Rhythm On Record". High prices paid for good copies. Box 820, c/o Jazz Information.

REACH FELLOW COLLECTORS at lowest rates through this classified column. 15¢ a line, remittance with copy. Next column appears in October 18 issue, deadline October 12.

ALL BACK NUMBERS of Jazz Information except Vol. I, No. 1 are still available. Complete your files while they last. Set of Volume I, Nos. 2-35, $2.00 postpaid. Any 17 issues for $1.00, four for 25¢. These prices do not apply to issues of Volume II, which are 15¢ each.

READERS' COMMENTS

Richmond, Virginia...

In writing this attempt at a letter I am trying to keep a level head and think clearly and without prejudice. The letter written by Mr. C. Miller brought forward something that has been in the back of my head for a long time.

In the first place, I fail to see what a musician's joining a commercial swing band has to do with jazz. If he wants to, so what? That has nothing to do with the fact that we are trying to hear and appreciate jazz music. Maybe Artie Shaw has a terrific band, in Mr. Miller's opinion, but what's that got to do with us? Shaw might slip in something now and then that has relation to jazz, but he doesn't play good jazz music, so what do we care about Artie Shaw? Why should any person write in any such opinions in such a manner? I suppose you will soon get letters saying that Joe Blow would rather sail a boat, for a hobby, than listen to Louie. Kay Kyser is amusing in his quiz show. He also may play good dance music and people may like it. But what has that to do with jazz?

You couldn't condemn the great Strauss because he didn't play jazz; so why should you say sweet or swing is bad because it isn't jazz? What I mean is, forget swing, it isn't usually jazz, so why should it concern us. If you prefer jazz, the others don't matter, as far as jazz and you are concerned. But if you don't prefer jazz, why should you read and write to a jazz publication?

Please remember that Mr. Miller's letter merely inspired this. I do not refer to him alone or to every phase of his letter.

Everything about your publication is inexpressibly swell! Also, if bad taste shows up in a would be jazz record we, the readers, want to be told so. If a record is commercial swing we also want you to say-so. All this no matter what all the soft-pedal letters have to say.

Martin Williams

Catonsville, Maryland...

As you will note by the date of the enclosed money order, I too am one of those hundreds of lazy jazz fans who have been reading each and every issue of your excellent magazine, but who have found it difficult to tie themselves down to the job of addressing an envelope.

To my eternal humiliation, I must admit that it was your kindness in sending me a sample copy that finally moved me to action. As a result I am enclosing an amount that will permit me a four-month breathing spell, beginning with your next issue.

Engaged, as I have been, in that task which has been tritely dubbed "spreading the gospel", through my college newspaper, your magazine has been an invaluable aid in many ways. Although you've probably heard this time after time, it's none the less true that efforts like yours of the past year are truly an inspiration to all who are interested in seeing the true answer to musicologists' futile search for a "native American music" secure its proper recognition; not by the public-at-large (which apparently will always remain strangely unmoved by great music), but rather by a majority of the more music-minded Americans.

Joseph V. Connor

Roxbury, Massachusetts...

In re that Boston hoax, the villain is a fifth columnist planted by Down Beat. He is undoubtedly a character of Whitney (collectors are jerks) Becker's ilk. Bill Ingalls and Dave Cochrane are among

the best-liked collectors in town. They wouldn't harm a record flea. The rat that framed them should be compelled to listen to Sammy Kaye, Kay Kyser and Guy Lombardo every day for a month.

Let's go J.I.Where the hell are all the features that we've been promised. Let's continue with Quinlisk, let's have some support in calling Victor to reissue some of the plenty good sides which are gathering dust in their vaults and, above all, let's cut out the stuff on where Woody Herman, Glenn Miller and some of the others are opening and closing. Honest, I don't care. Honest.

Eugene Rachlis

Chicago, Illinois...

Evidently you are not aware of the fact that in loudly and triumphantly vilifying the jerk who sent you a phoney letter (Sept. 6 issue) you are in a sense sinking to his level. I imagine that more mature publications keep such degrading and not uncommon matters to themselves. The dramatic and hysterical way inwhich you exposed this inconsequential trickery brought a slow, patronizing smile to my inane features.

The payoff, however, is that you omitted Quinlisk's review for "lack of space", after having devoted a full three pages to the aforementioned teapot-tempest.

Now this Quinlisk sounds like a conceited fool in his first article, which was a vacuous stinko of the first water, and I suspect that his selections and remarks (if they ever come, incidentally) will be pretty frightful, but even if this turns out to be the case, Mr. Q. deserved the space and your silly diatribe did not.

In my opinion, though, the windy Mr. Q. prepared no copy for the Sept. 6 issue, probably due to the press of weighty business matters. If so, why didn't you admit it and fill his space with something useful in the development of a jazz tradition, such as pictures of Buddy Bolden's baby shoes, Bunk Johnson's uncle who ran a fish store or the back door of a speak in Queens which Bix once entered by mistake?

Your outraged shriek, the "Important Notice" to the effect that H.R.S. still doesn't etc. etc., was another morsel of strictly adolescent taste. Who the hell cares if you did go nuts and blow three bucks? What you meant to say was "We are terrific, and don't forget it. Here H.R.S. gives us a bum deal, but we review their stuff anyway, just for the sake of our Pooblic!!"

Another thing. You understand that so-called commercial jazz is sometimes sincere and excellent jazz and cannot be dismissed with a curt definition, and "righteous" jazz is often affectedly, hypocritically naive jazz and often, for other reasons, pure crap from the word go. I refer you, respectively, to James' "I Found A New Baby" and MacPartland's this-isn't-corn-this-is-art H.R.S. originals.

From a personal standpoint, I resent the fact that 11 out of 28 inside pages consist of a discography and a sale of duplicates. I wonder if you're not pandering too damn much to the cornhuskers.

D. Leon Wolff

JAZZ INFORMATION

Vol. 2, No. 5 Sept. 20, 1940

Editor

Eugene Williams

Associates

Ralph J. Gleason
Jean M. Rayburn

New York Staff

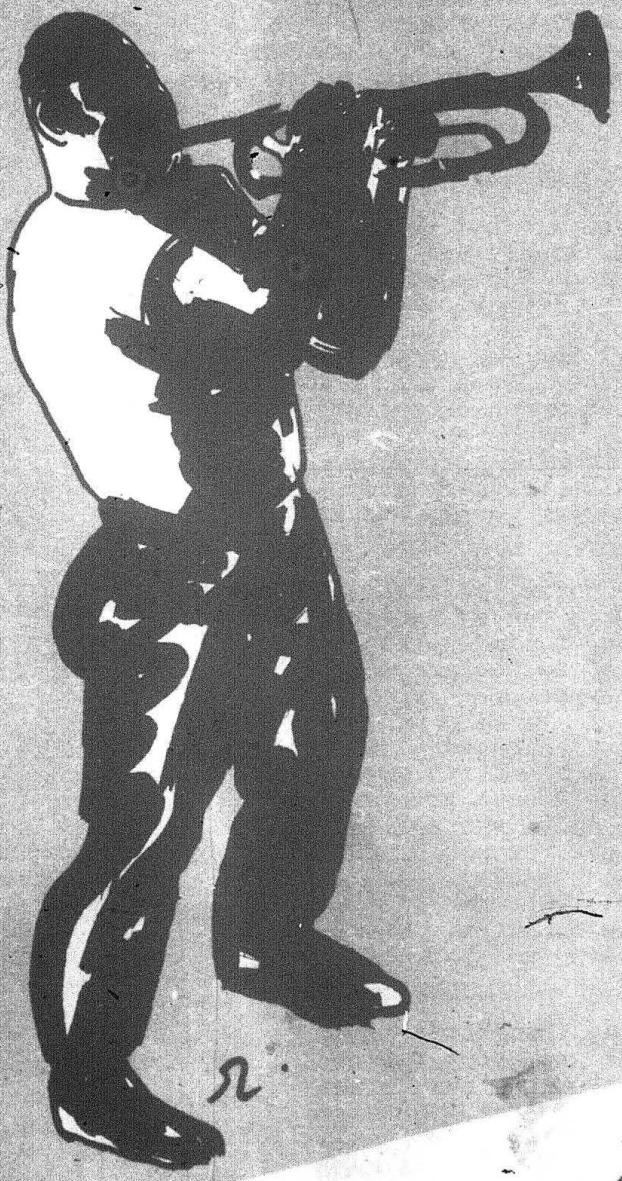
Herman Rosenberg
Donald Wolf

Chicago Staff

John Steiner
Wesley M. Neff

Published every second Friday by Jazz Information, Suite 900, 505 Fifth Avenue, New York, N. Y. Telephone, Murray Hill 2-3755. Single copy, fifteen cents. By subscription: $3.00 year, $1.50 six months, $1.00 four months.

JAZZ INFORMATION



SEPT. 20, 1940

15 CENTS